



MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE. ————— PRICE FOUR CENTS.

PUBLISHED BY AN ASSOCIATION
OF GENTLEMEN.

*The Singers went before, and the players
on instruments followed after...Ps. lxxviii: 25.*

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Those who approve of the spirit and object of this paper, we hope will make an immediate effort to increase its circulation.

All Contributions, Subscriptions, Letters and Monies from Agents and others, MUST BE SENT TO H. W. DAY, Boston, Mass., Post paid. Unpaid Letters remain in the Office.

UPTON & FARWELL, PRINTERS.

MUSICAL VISITOR.

THE FOURTH OF JULY is at hand. In the present number, our readers are furnished with music adapted to temperance and patriotic celebrations, which will be abundant in all parts of the country. We recommend to choirs and Sabbath Schools, to meet and practice the music thoroughly. Friends of Virtue and true patriotism, we hope will exert themselves to get up celebrations suitable to the grateful remembrance of that memorable day. A Divine Hand, sustained the resolutions of the principal actors in the declaration of independence. Let His name be remembered and revered, and in our joyous festivals, let us adore the Author of our civil and religious liberties; let us put far away the intoxicating cup, which to God is hateful, and to man destructive. The emblems of war—the firing of cannon and the display of arms, should rather be looked upon as the mementos of human depravity, than as the resources of National strength. May the heavenly proclamation of "Peace on earth, good will toward men," meet a general response throughout the world. Gather together then friends—sing and give thanks, and rationally enjoy the birth day of your country's independence.

The present number, our subscribers we trust, will find richly stored. The music, if spread out in the common style of "sheet music," would make six quarto pages, which at the music stores, would cost nearly one half the price of subscription to many of our subscribers.

In addition to the music in the present number of the Visitor, designed for the fourth of July, we would recommend the National Hymn, "My Country 'Tis of Thee," beautifully arranged by Vincent Novello, for four voices and chorus, comprising eight pages of the size of common church music. For sale by Jenks & Palmer, 131 Washington Street.

Our friend Wilder is informed that his subscription is marked as having commenced, No. 6, of the first Vol., in which case it should end with No. 5. with the present volume. The man employed to mail the Visitor, agreeable to orders in all cases, stopped the subscription when it had expired. This is a regulation which we have made, supposing that our subscribers understand our terms, *Advance payment*, and will be prepared to remit to us their subscriptions in season unless they wish a discontinuance. To them severally it is a small matter, to us, one of great importance, it being the only safe way for us to proceed. We are happy in the present case to renew the subscription and make any corrections in our power. It would not be at all strange, should occasional mistakes occur. They will, however, with pleasure be rectified when known.

A GENTLEMAN FROM MICHIGAN has given us an account of the formation of a Musical Society, with some facts in relation to the state of music, which is improving. They use the "Harmonist" principally.—The object of the society as stated in Art. I of the Constitution, is "To promote the improvement of music, particularly in the Methodist church and congregation in that Vicinity." The publication of the constitution entire, is perhaps not necessary. It must be gratifying to the friends of the science to know that there is a growing interest in the churches. Every church should have particular regard to the subject.

A GENTLEMAN in Wisconsin Territory, says, "there is considerable pains taken here in cultivating music. We have a good choir of singers, the best, I believe, in the Territory. Music has been taught here two winters past, and we have made great proficiency. One thing we want, and that is, that the church should help bear the burden. It is thought by most church

members who do not sing, that the singers have the pleasure of so doing, and should pay for it. In my opinion this is wrong. The church are in duty bound to sustain the singing:—should like to have you give a few hints in regard to churches sustaining the singing through the medium of your paper."

We recommend the remarks of our friend as very much in point. If those interested in the subject, would place the Visitor in the hands of deacons and ministers more generally, our efforts on the points alluded to would be more effective.

ORGANS, for small churches "50 by 70 feet," can be furnished second hand, at from \$250 to \$600 dollars. It is not always the case that one can be found immediately, but sales of such instruments are frequent. The better way would be to get some friend in the city who could, on knowing the circumstances, improve an opportunity and purchase one.

NEW PIANO'S can be obtained at the Manufactories, for from \$225 to 1000. Difference in price relates more to the outside finish of the instrument, than to the excellence or difference in the tone. Perhaps this answer to some inquiries of a friend, may gratify the desires of some others. In the case of a purchase, the aid of a friend in the city would be important.

COMPOSITION.—Those of our readers who are desirous of obtaining a knowledge of harmony and the rules of composition, we hope will carefully study the articles on that subject. They are from the highest authority and may be relied on as being very valuable. A compliance with this advice will ensure a good knowledge of what is more properly termed, the science of music, which will be obtained imperceptibly, and more to the benefit of the student, than it is probable would be received in the perusal of a volume on the subject.

MUSIC IN EARLVILLE, N. Y.—A friend from this place, writes as follows. The few facts will be interesting to our readers, and we hope that in hundreds of cases we shall hear of similar associations.

In answer to his inquiry, we state that the price of the Boston Academy's Collection of Choruses may be obtained for \$24 per dozen, and the Boston Glee Book for \$15. We are happy to answer his order.

Mr. Editor,—I am authorized to say to you, that the young people of this place, have formed a Musical Society upon the principles recommended in the Visitor, and have adopted as their Constitution, that of the Schenectady Academy of Music, spoken of in your paper, with some slight alterations.

The following is article 1st.

"This Association shall be called the Earlville Musical Society, whose objects shall be to promote a knowledge and correct taste in music, especially such as is adapted to moral and religious purposes."

We have Instruments such as Bass Viols, Trombones, Violins, Flutes, Clarionets, &c.

A CORRESPONDENT makes a few remarks, which will be interesting to our readers. Teachers and scholars will find some valuable hints, in relation to the cause of success.

A Society has been formed in Dana, (Ms.) called the "Dana Sacred Music Society," for improvement in sacred music. They number near fifty members, consisting of persons of all ages, who have heretofore almost entirely neglected the study of music. The Society has received instructions the past winter during a short school, and made much improvement.—The foundation is laid for first rate singing, when they

shall obtain a sufficient knowledge of the science, which they will very soon do, being very much animated, with a good Constitution and By-laws, and possessed with more than an ordinary share of musical talent.

SUCCESS AND THE CAUSE. I never knew a school learn as much, in so short a period of time, for which I can give two reasons, *first*, the attendance of nearly every member to each lesson, "rain or shine," and *second*, the ardor and zeal with which every member went to work. It is quite too often the case, that persons in attempting to learn music, follow the old lady's advice to her son, which was, "never to go near the water until he had learned to swim." The comparison I think is a good one, for how often do we see pupils with their mouths closed when they ought to be practicing a lesson. How often when asked the cause of their silence, do they say, they "can't sing it" without even trying to do so. This is an evil which teachers ought to remove if possible, by first getting their confidence and good will, and then by encouraging, and animating them; for if they hate a teacher, they will not follow his precepts.

Very respectfully yours.

C—.

VOCAL AND INSTRUMENTAL.

YEARLY SINGING SCHOOLS. We have been informed that our friend J. Gibson, a member of the Teacher's class, has lately been engaged by the Baptist church and congregation, in Woburn, Ms., to teach a singing school for one year. In short he is to devote a certain portion of his time to the general cultivation of music in that society. All over fourteen years of age, are allowed to attend. Mr. Daland is teaching in the same place, a Juvenile class, which includes all under that age. To those friends, we say, go on: continue these instructions for ten years, and the result will be most happy. Churches will by and by be prepared to take yet another step. Not merely a chorister or teacher for one year, but a man possessed of suitable qualifications, should be employed in every society, and a Juvenile and adult school should be *constantly* taught. And parents and others should feel it a duty to see that the children, and as many others as possible attend regularly. In these schools the elements of music should be thoroughly taught and various kinds of music learned. With a few of the old tunes, Old Hundred, Wells, Mear, St. Thomas and others, all should be made familiar. When this system of operations has been sustained for a few years, congregational singing may with propriety be introduced in the use of the old tunes which all will have learned.

ADVANTAGES OF MUSICAL INSTRUCTION.—From the *North American Review*. Reading well is usually considered a very good test of the talents and attainments of the scholar; because it implies the knowledge of the proper mode of expressing the sentiments conveyed by language, as well as the sensibility to feel them. The very same thing is doubly requisite in singing. Those who have acquired the more difficult accomplishment will rarely fail to read and speak with expression and effect. These auxiliary powers and advantages of the study, render music a very important branch of youthful education; and there are other qualities it possesses, which still further increases its value as an instrument in the hand of the teacher of youth. It is found by experience to be a very strong attraction to the school room. Those who are often absent on other days, are sure to be present when the

music lesson is to be given; and no punishment is so efficient as being deprived the privilege of attending it. It aids the young mind in its progress through dryer studies, by the partial and pleasant relaxation it affords to the intellectual powers, often unreasonably taxed by those who have little acquaintance with their strength; and it is a better recreation than a game of foot-ball, or any other merely physical exercise, for it gives a healthy activity to mind and body too, and is applicable to all ages and both sexes of youth.

Another circumstance which renders music of extraordinary and almost inappreciable value in this country, is the necessity of discipline, strict conformity to rules, the subordination of the different parts and voices, and the distinctness of each department. In music, every one, from the highest to the lowest, has his appointed, fixed place, which he can neither quit nor neglect without marring his own enjoyment, as well as that of others. What an inestimable incident is this, in any study to be pursued in this country, where every man is so apt to entertain the idea that he is born with a genius for any thing he may choose to undertake, and that he not only may acquire, but actually possess, as much knowledge as any body else on any given subject. We are self-made, or we are born, statesmen, orators, mechanics and merchants, as well as poets, painters, and sculptors. Submission to authority was all very well in earlier and simpler periods of the world; but now even respect for the opinions or reasonings of the best and ablest of our contemporaries is quite behind the spirit of the age, and the march of mind. We consider it providential that there is one pursuit of an attractive character which cannot be thus inverted; in which learners must submit to teachers, the less advanced must submit to the more so, and where every one must take his appropriate place and not seize upon another for which his natural and acquired powers do not fit him. The Bass cannot sing Soprano, nor can the Bassoon play the Violin part. Neither can one voice or one instrument say to another, "I have no need of thee." All are wanted and so long as they will submit to be governed at once by value and by rules of art, all are indispensable to the production of great effects. But the moment that disobedience or carelessness is suffered to prevail, the charm is broken, music takes her flight, and the air is filled with "wild confusion's dreadful noise."

QUESTION ON THE ELEMENTS OF MUSIC.

From the Boston School Song Book, by L. Mason.

XX. FIRST TRANSPOSITION OF THE SCALE BY FOURTHS.

1. How much higher than C. is F? 2. What is the signature to the key of F? 3. Why is B flatted in the key of F? 4. What sound has the key of F, that C has not? 5. What sound has the key of C, that F has not? 6. How many sounds have the keys of C and F in common? 7. What letter is one, in the key of C? 8. What sound is C, in the key of F? 9. In transposing the scale from C. to F, what sound is found to be wrong? *Ans. 7.* 10. Is it too high or too low? 11. What must be done with it? 12. Why must it be flatted? 13. What does the flat 7th become in the new key of F? *Ans. 4.* 14. What is the effect of flattening the 7th? *Ans. It transposes the scale a 4th.* 15. What must be done in order to transpose the scale a 4th? *Ans. Flat the 7th.*

XXI. SECOND TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed from F a fourth, what will be the key? 2. In order to transpose the scale a fourth what must be done? *Ans. Flat the 7th.* 3. What is seven in the key of F? 4. What letter must be flatted, then, in transposing from F to B? 5. What does E become, in the new key of B? 6. What is the sig. to the key of B? 7. What letters are flatted? Why? 8. How much higher is B \flat than F? 9. How much higher is F, than C? 10. What sound has the key of B \flat , that does not belong to the key of F? 11. What sound has the key of F, that does not belong to the key of B \flat ? 12. How many sounds have the two keys in common?

XXII. THIRD TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed from B \flat a fourth what will be the key? 2. In order to transpose the scale a 4th, what must be done? *Ans. Flat the 7th.* 3. What is seven in the key of B \flat ? 4. What new flat do we obtain, then, in transposing from B \flat to E? 5. What does the flat seventh become in the new key?—*Ans. 4.* 6. What is the signature of E? 7. What letters are flatted? 8. How much higher is E \flat than B \flat &c.

DOMESTIC AND FOREIGN.

ETRUSCAN MUSIC.—With respect to Etruscan music, whoever regards the great number of instruments represented in the fine collection of antiquities published under the patronage of Sir William Hamilton, as well as those at Rome by Passerio, must be convinced that the ancient inhabitants of Etruria were extremely attached to music. They were the inventors of the *Versus Fescennini*, so called by being first used by the people of 'Fescennia.' Every species of musical instrument that is to be found in the remains of Greek sculpture is delineated on the vases of these collections, though the antiquity of them is imagined to be much higher than the general use of the instruments represented upon them was, even in Greece.—See Barney, vol. 1st, p. 471.

Holy women served in the temple, and an unmarried girl, called 'Canephoros,' or basket-bearer, began the sacrifice, besides chorusses of virgins, who hymned the Goddess in songs of their country. Strabo 'De Bello Punico,' says in express terms that the public music, especially such as was used in sacrifices, came from Etruria to the Romans.—See also Livy, lib. 39.

Godfrey Higgins, in His *Anacalypsis*, p. 573, states it as the belief of Niebuhr that the Etruscans once used a symbolical writing, and afterwards transcribed their narratives in more modern characters. Le Comte L'Etoile has in his possession a number of ancient MSS. of Etruscan music, as it is said; if they are genuine, they are the rarest musical curiosities extant.

SPAIN AND PORTUGAL.—SEVILLE.—But two operas seem to have fully succeeded of all that have been produced during the summer and autumn, and those were Donizetti's 'Torquato Tasso' and 'I Puritani.'

LISBON.—Operatic performances are at a low ebb. The only successful opera of late has been Herold's 'Zampa,' which was brought out with great pomp and splendor in the decoration.

OPORTO.—M. Ribas, the Flutist, from London, who is a native of Portugal, lately gave a concert at the theatre there, which was extremely well attended. He is a deserving man, and a clever artist.

HOLLAND.—The Dutch Society for the Improvement and Diffusion of music, has published an important and elaborate work from the pen of J. Fenny, consisting of a grand "Sinfonie," which is dedicated to Cherubini, and has been so highly spoken of, that the society have agreed to bear the whole expense of publication.

LA HAGUE.—Dohler's concert, which he gave a short time ago, was crowded with his admirers.

ANECDOTE OF THE ORGAN.—The hatred of the Presbyterians of Scotland, to the organ, on the first attempt to introduce this instrument into their churches, was apparently invincible. It was vilified with the name of a "chest full of whistles," and the Episcopalian Chapel at Glasgow, was, by the vulgar, opprobriously termed the *Whistling Kirk*.

ORDERS addressed to the Editor of the *Musical Visitor*.—*Post Paid*.—for Music, Instruments, &c., will be faithfully answered.

Buttercups and Daisies.

Old theme.

H. W. DAY.

1. But - ter - cups and Dais - ies, O the pret - ty flowers }
 Com - ing ere the Spring time tell of sun - ny hours, } While the trees are
 But - ter - cups and Dais - ies, spring up here and there.

D. C.

leaf - less, while the fields are bare,

2 Ere the snow-drop peepeth; ere the crocus bold;
 Ere the early primrose opes its paly gold,
 On the sunny meadows buttercups are bright
 Where the icy hoar frost—peeps the Daisy white.

3 Little hardy flowers like to children poor,
 Playing in their vigor by their mother's door,
 Purple with the north wind, yet alert and bold,
 Fearing not nor caring though they be a-cold!

5 Buttercups then welcome, welcome Daisies white,
 Ye are in my spirit visioned, a delight!
 Coming ere the spring time of bright hours ye tell—
 Speaking of our Father, Who doth all things well.

4 What to them is weather! what are stormy showers!
 Buttercups and Daisies are these human flowers!
 He who gave them hardship and a life of care,
 Gave them likewise courage—patient hearts to bear.

Tribal. M. M.

H. PLANT.

1. When I sur - vey the won - drous cross, On which the
 2. For - bid it Lord, that I should boast, Save in the
 Prince of glo - ry died, My rich - est gains I count but
 death of Christ, my God, All the vain things that charms me
 loss, And pour con - tempt on all my pride.
 most, I sa - cri - fice them to his blood.

2 See from his head, his hands, his feet,
 Sorrow and love flow mingled down,
 Did e'er such love and sorrow meet?
 Or thorns composed so rich a crown?

4. Were the whole realm of nature mine,
 That were a present far too small;
 Love so amazing, so divine,
 Demands my soul, my life, my all!

O That's the Drink for me.

61

STACCO STYLE.

(Old Melody.)

1.

2.

H. W. DAY.

1. The drink that's in the drunkard's bowl, is not the drink for me. It kills his bod - dy, and his soul; How sad a sight is he! But

there's a drink that God hath given, Dis - till - - ing in the showers of heaven, In mea - ures large and free,

O, that's the drink for me, O that's the drink for me.

The stream that many prize so high,
Is not the stream for me;
For he who drinks it, still is dry,
Forever dry he'll be.
But there's a stream, so cool and clear,
The thirsty traveller lingers near,
Refreshed and glad is he:
O that's the drink for me.
O that's &c.

The wine cup that so many prize,
Is not the cup for me;
The aching head, the bloated face,
In its sad train I see,
But there's a cup of water pure,
And he who drinks it, may be sure
Of health and length of days;
O that's the cup for me,
O that's &c.

WITH JOY WE HAIL THIS DAY.

TRIBBLE DUETT.

TENOR DUETT.

CHORUS.

H. W. DAY.

With joy we hail this day, With joy we hail this day, When from our homes we rove, And

spend it far away, In this delightful grove. Bright o'er our heads the sky; Beneath our feet this green; Whatever can please

what'er can please the eye, Around us here is seen.

2 All nature's silent voice, in every bud and flower,
Here bids our hearts rejoice, and own a sovereign power.
Above on airy wing, on every bush and tree,
The feathered songsters sing in charming melody.
3 Like them now let us raise our tuneful voices here,
And sound our Maker's praise, in accents loud and clear.
On every breeze of air, may notes of praise ascend,
And find acceptance there, where dwells our heavenly Friend.
4 For O his guardian power protects our youthful days,
And gives us every hour new themes for love and praise.
For all that here can please, now be our praises given,
But brighter scenes than these, await us all in heaven. A. D. T.

SWELL THE SONG.

(Air, Bruce's Address.) Newly Harmonized by H. W. DAY.

Rather slow and majestic, with the swelled tone on the accented parts of the measure.

Friends of Freedom! swell the song; Young and old, the strain pro - - long, Make the Temperance army strong, And

on to vic - to - - ry! Lift your banners, let them wave, Onward march a world to save; Who would fill a

drunkard's grave, And bear his in - fa - - my.

Shrink not when the foe appears; Raise the glorious watchward high—
Spurn the coward's guilty fears, 'Touch not—Taste not till you die?'—
Hear the shrieks, behold the tears, Let the echo reach the sky,
Of ruin'd families! And earth keep jubilee.

Raise the cry in every spot, God of mercy! here us plead,
'Touch not—Taste not—handle not!' For thy help we intercede:
Who would be a drunken sot, See how many bosoms bleed,
The worst of miseries! And heal them speedily.

Give the aching bosom rest, Hasten, Lord, the happy day,
Carry joy to every breast; When, beneath thy gentle ray,
Make the wretched drunkard blest, TEMPERANCE all the world shall sway,
By living soberly. And reign triumphantly.

OUR COUNTRY.

L. Mason.

Allegretto.

Our coun - try! 'tis a glo - - - rious land With broad arms stretched from shore to shore; The

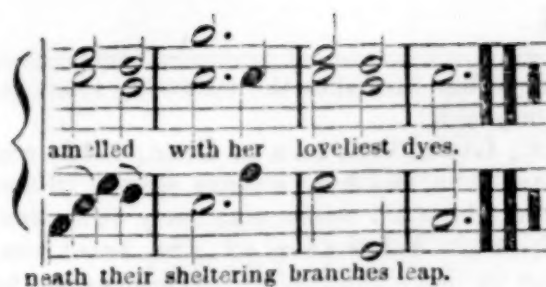
Rich prairies deck'd with flowers of gold, Like sun - light oceans roll a - - far; Broad

proud Pa - cific chafes her strand, She hears the dark At - - lan - tic roar; And nurtur'd on her

lakes her azure heavens be - - - hold, Re - - - flecting clear each trembling star, And migh - ty riv - - ers,

ample breast, How many a good - - - ly prospect lies, In Nature's wildest grandeur dress'd En -

mountain born Go weep - ing on - wards dark and deep, Through forests where the bounding fawn Be



neath their sheltering branches leap.

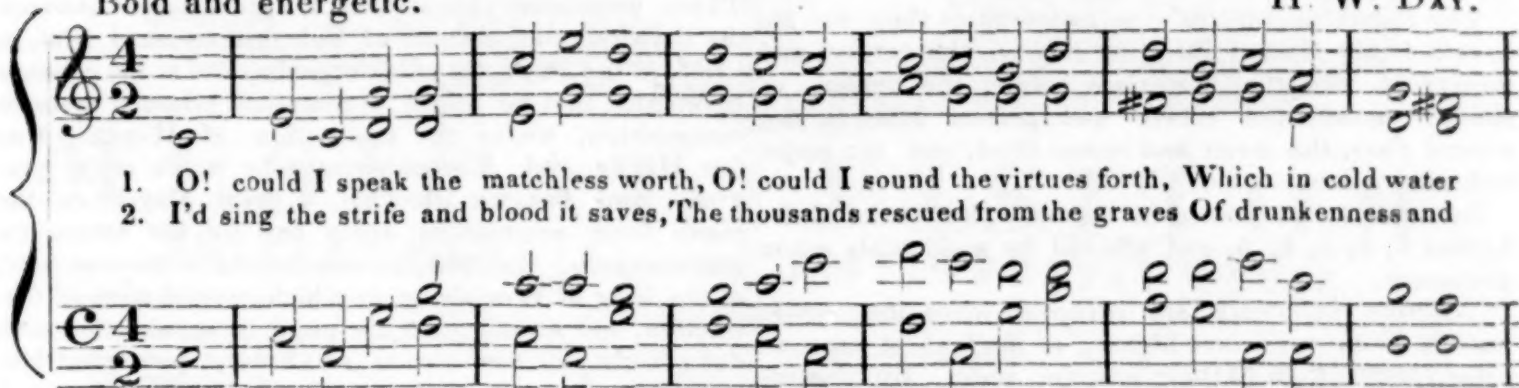
And cradled 'mid her clustering hills,
Sweet vales in dream-like beauty hide,
Where love the air with music fills,
And calm content and peace abide,
For plenty here her fullness pours,
In rich profusion o'er the land,
And, sent to seize her generous stores,
There prowls no tyrant's hireline band.

Great God! we thank thee for this home—
This bounteous birthland of the free;
Where wanderers from afar may come,
And breathe the air of liberty!
Still may her flowers untrammelled spring
Her harvest wave, her cities rise;
And yet till Time shall fold his wing,
Remain Earth's loveliest paradise!

TEMPERANCE HYMN.

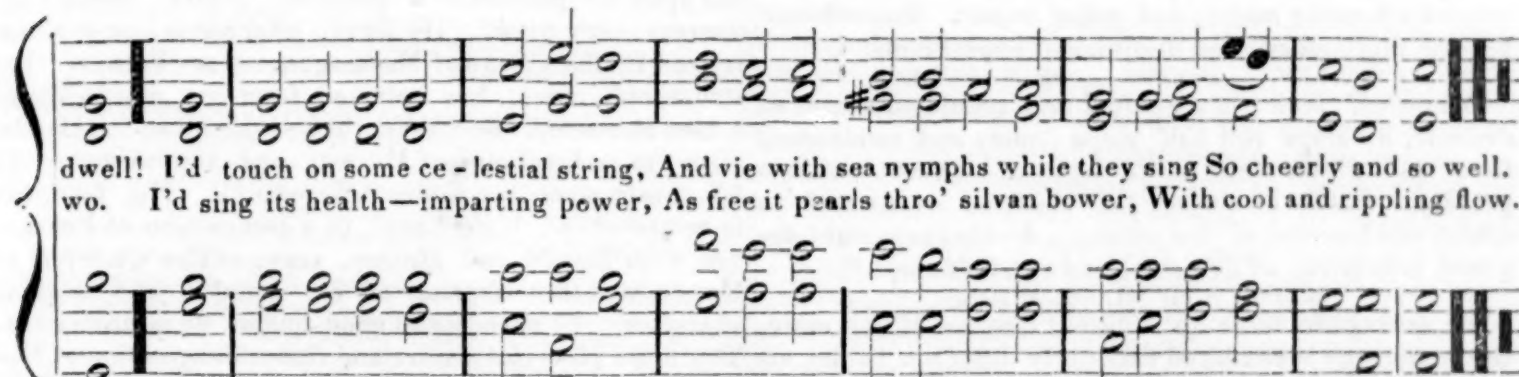
Bold and energetic.

H. W. DAY.



1. O! could I speak the matchless worth, O! could I sound the virtues forth, Which in cold water
2. I'd sing the strife and blood it saves, The thousands rescued from the graves Of drunkenness and

3. I'd sing each good by it produced, And all the forms in which 'tis used, To please and bless man—
4. Well—the blest day will surely come, When men no more will deal in rum By license, or by



dwelt! I'd touch on some celestial string, And vie with sea nymphs while they sing So cheerly and so well.
wo. I'd sing its health—imparting power, As free it pearls thro' silvan bower, With cool and rippling flow.

kind. In lofty songs of sweetest praise, I would thro' all my future days Oft bring its gifts to mind.
stealth. Then, water cool, and free as air Will bless the drinkers, every where, With happiness and health.

A PATRIOTIC HYMN, FOR THE SAME TUNE, BY J. W. PARODIE.

1. I love my country's pine clad hills, Her thousand bright and gushing rills, Her sunshine and her storms;
Her rough and rugged rocks that rear Their hoary heads high in the air, In wild fantastic forms.
2. I love her rivers, deep and wide, Those brighter streams that seaward glide To seek the ocean's breast;
Her smiling fields, her pleasant vales, Her shady dells, her pleasant dales The haunts of peaceful rest.
3. I love the forest dark and lone, For there the wild bird's merry tone Is heard from morn till night;
And there are lovelier flowers I ween, Than e'er in eastern lands were seen, In varied colours bright.
4. Her forests and her valleys fair, Her flowers that scent the morning air, Have all their charms for me;
But more I love my country's name, Those words that echo deathless fame, "The land of Liberty!"

GIRARD COLLEGE.—This marble palace, now in the progress of construction, for the education of "poor orphans," according to the will of the late Stephen Girard, affords one of the most astonishing instances of squandering to be found on record. According to the Philadelphia Ledger, *seventeen thousand dollars* are now annually expended in salaries to officers and artisans connected with the institution. A. D. Bache, the President, has a salary of four hundred dollars per annum, from the time of his appointment in July 1836.

The cost of thirty-four splendid and needless columns amounts to the enormous sum of \$448 800, or \$13,000 each. The corner stone was laid on the 4th of July, 1832. The architect was appointed the 23d of March, 1833; the clerk of the trustees was appointed in March 1833; the President was appointed in July 1836.

The estimated cost of the College was \$700,000 and of the out buildings \$200,000—making a total of \$900,000. It is a well ascertained fact that the expenses up to Jan-

uary last, on the College, amount to the colossal sum of \$1,272,712,45, and the College, reported by the architect, to be but about *two-thirds* completed. [Watchtower.]

THE ALBANY MEDICAL COLLEGE is spoken of by the Daily Advertiser as in a highly flourishing condition. Its Museum has been enriched this season by several more German preparations in wax, and by a manikin constructed in Paris. These, with former importations, are worth in the aggregate over \$2,300.

DANCING.—Swift called dancing, "voluntary madness." The Chinese seem to think it useless fatigue; for when Commodore Anson was at Canton, the officers of the *Centurion* had a ball on some court holiday; while they were dancing a Chinese who surveyed the operation, said softly to one of the party, "Why don't your servants do this for you?"

The Notice of Mr Beals Concert came too late for this number.

SCIENTIFIC AND LITERARY.

MUSICAL COMPOSITION.—The pupil will easily familiarize himself with the different species of intervals, by constructing a table similar to the one published in our last, are all the notes of the chromatic scale.

Intervals are also divided into *consonant* and *dissonant*. The extreme notes of the former class when sounded together, produce a satisfactory and pleasing effect on the ear, those of the latter on the contrary, a disagreeable and discordant impression.

The consonant intervals or *concord*s as they are also called, are divided into two classes, the *perfect* and *imperfect*. To the first class belong the unison, or similar sound, the octave and perfect fifth; to the second class, the major and minor third, and the major and minor sixth.

Intervals are expressed in harmony, by means of the figures 1, 2, 3, 4, 5, and affected by accidentals when necessary.

Simple intervals are inverted, when the lower note is taken an octave higher, or the highest note an octave lower than in their original state. By this inversion, the 2d, 3d, 4th, 5th, 6th and 7th above, become respectively the 7th, 6th, 5th, 4th, 3d & 2d below. Perfect intervals remain perfect when inverted. Minor intervals become major, and major minor. Superfluous become diminished, and diminished superfluous.

SCALES. MODES. SIGNATURES.

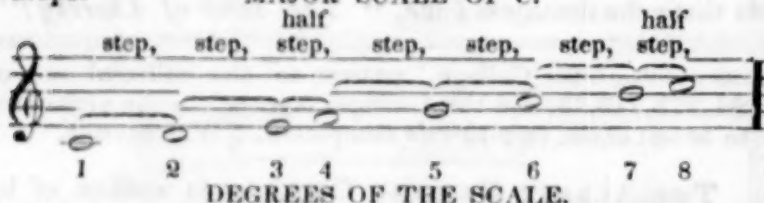
A musical scale, is a gradual and regulated ascent or descent, by steps and half steps (tones and semitones) from any given note to its octave. There are two principal kinds of scales; the *diatonic* or natural, in which the interval of the octave is divided into eight degrees, consisting of five steps and two half steps.*

MAJOR AND MINOR MODES.

By taking the tonic on different degrees of the scale, the same tune is rendered peculiarly different in its effect. Of the Scales which arise in this way, the two most peculiar are called, the Major and Minor.—The diatonic scale is therefore said to be divided into two *Modes*, Major and Minor, which depend upon the relative position of the steps and half steps of which they are composed.

In the Major scale, the two half steps are situated between the third and fourth, and seventh and eighth degrees of the scale in ascending. We will exemplify the Major Scale, by commencing on C, of the gamut, because no sharps or flats will be required, to produce the necessary arrangement of steps and semisteps.

MAJOR SCALE OF C.



DEGREES OF THE SCALE.

Here it will be seen that the half step falls between E and F (third and fourth degrees), and B and C (the seventh and eighth degrees), as was required. It is called the Major Scale, or Mode, because the interval from the first degree of the scale to the third, in an interval of a *Major* third.

* We may here remark, once for all, that the words *step* and *half step*, will be used for tone and semitone. The distances between successive sounds of the scale, are always improperly called tones and semitones. Tone never can with propriety mean distance, or difference in pitch. It properly means sound or a certain quality of sound. The word *step* or *degree* is the more proper one in speaking of the successive distances of the scale.

An American writer furnishes the following short biography of Beethoven.

BEETHOVEN, Louis Von, born in Bonn, 1772, was the son of a man who had been a tenor singer in that place. His great talent for music was early cultivated. He astonished, in his eighth year, all who heard him, by his execution on the violin, on which he was in the habit of performing with great diligence, in a little garret. In his 11th year he played Bach's *Wohl Temperirtes clavier*, and, in his 13th, composed some sonatas. These promising appearances of great talent induced the then reigning elector of Cologne to send him, in 1792, in the character of his organist, and at his expense to Vienna, that he might accomplish himself there in composition, under the instruction of Haydn. Under Haydn and Albrechtsberger he made rapid progress, and became likewise, a great player on the piano forte, astonishing every one by his extempore performances. In 1809, he was invited to the new court of the king of Westphalia at which several men of distinction, and among them his pupil in music the arch duke Rodolph, now bishop of Olmutz, persuaded him to remain, by promise of a yearly salary. He composed his principal works after 1801. A few years before his death, a cold, which he had caught by composing in the open air produced a deafness, which became by degrees, very great. He lived, afterwards, very much retired in the village of Modlingen, near Vienna. Instrumental music has received from his compositions a new character. Beethoven united the humor of Haydn with the melancholy of Mozart, and the character of his music most resembles Cherubini's. His boldness is remarkable. Reichardt, in a comparison of Beethoven with Haydn and Mozart, says, "The *Quartett* of Haydn was the offspring of his amiable and original character. In naivete and good humor he is unrivalled. The more powerful nature and richer imagination of Mozart embraced a wide field, and many of his compositions express the whole height and depth of his character. He placed more value also on exquisite finish. Beethoven, early acquainted with Mozart's compositions, gave a still bolder cast to his ideas." Besides his great symphonies and overtures, his quintetts, quartetts, and trios for stringed instruments, his numerous sonatas, variations, and other pieces for the piano forte, in which he shows the the greatest richness for his imagination, he also composed vocal music, but with less success. To this department belongs his opera *Leonore* (in its altered state, called *Fidelio*), some masses, an oratorio (Christ on the Mount of Olives), and songs for the piano forte, among which the composition of Matthi-son's *Adelaide*, called by the English, *Rosalie*, and some songs of Goethe are celebrated. He died March 26, 1827, near Vienna, leaving some thousands of dollars.

NEW COLLECTION OF CHURCH MUSIC.—Mr. L. Mason for some time past, has been engaged in the preparation of a new collection of Church Music, which will soon appear, under the title of *Carmina Sacra or The Boston Collection*. It will be printed in the usual manner of a single part on a staff, and will contain besides a choice selection of the old tunes, a large supply of entirely new and interesting matter—tunes, pieces, chants &c., composed principally by eminent European authors. From what we have seen of the work we have no hesitation in saying it will be one of the author's most happy and valuable productions.

NEW BOOK OF GLEES.—We learn that a volume of Glees for men's voices altogether new in this country, is in the press of Messrs. Wilkins & Carter, under the editorial care of Mr. L. Mason, to bear the name of *Orpheus*. The pieces in this work will be of a highly interesting character; and as glee singing is becoming popular, and its usefulness appreciated as an aid to the better performance of sacred music, it is believed it will be eagerly sought after.